

# Decorative Marbles

*for* ARCHITECTURAL WORK

LSCB



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AND COMPANY, LTD.**

Marble and Granite Specialists,  
PALACE WHARF,  
RAINVILLE ROAD, HAMMERSMITH, LONDON, W. 6

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### C A T A L O G U E S.

|            |                                    |
|------------|------------------------------------|
| Sample No. | 1. .... Sicilian.                  |
| "          | 3. .... Rouge.                     |
| "          | 11. .... Vein Statuary.            |
| "          | 18. .... Dove.                     |
| "          | 23. .... Arabescato.               |
| "          | 24. .... Piastraccia.              |
| "          | 26. .... Arni Alto.                |
| "          | 27. .... Pavonazzo.                |
| "          | 29. .... Violette Breccia.         |
| "          | 30. .... Belgian Fossil.           |
| "          | 31. .... St. Ann's.                |
| "          | 38. .... Bleu Belge.               |
| "          | 46. .... Fleur de Peche.           |
| "          | 47. .... Black & Gold.             |
| "          | 50. .... Swiss Cippolino.          |
| "          | 52. .... Greek Cippolino.          |
| "          | 53. .... Vert Campan.              |
| "          | 58. .... Snake Green.              |
| "          | 60. .... Tinos.                    |
| "          | 66a .... Lunel Rubane.             |
| "          | 68a .... Napoleon Fleury.          |
| "          | 80. .... Jaune Lamartine.          |
| "          | 82. .... Dark Sienna.              |
| "          | 115. .... Surancolin des Pyrenees. |
| "          | 128. .... Escalette.               |
| "          | 131. .... Hauteville.              |
| "          | 141. .... Onyx Dore.               |
| "          | 219. .... San Stefano.             |
| "          | 221. .... Nabresina.               |
| "          | 223. .... Bianco del Mare.         |
| "          | 224. .... Pavonazzo d'Arni.        |
| "          | 225. .... Bonellacci.              |
| "          | 240. .... Reppon.                  |

# Decorative Marbles

for ARCHITECTURAL WORK



HIS booklet is issued for the purpose of assisting architects and others in the selection of suitable marbles for interior decorative schemes, wall linings, staircases, pavings and chimney-piece work.

The coloured plates have been produced by several separate colour printings, in order to secure faithful reproductions of the marbles. It is hoped that these will be practically equivalent to actual specimens, and much handier for an architect to take to a client. Actual marble samples may be had from us at a later stage.

The reproductions have been photographed direct from typical specimens of marble, of the same size as illustrations ; hence the veining and brecciation is in every case the actual size, and has not been falsified by reduction to a smaller scale.

The marbles shown in this booklet comprise a small selection from about forty varieties of which we have coloured plates, all of which illustrations are available on request. These forty varieties show a typical collection of marbles from Italy, Greece, Czecho-Slovakia, Belgium, France and elsewhere.

Special attention is directed to the self-toned varieties of marble. These are sometimes over-looked, but are particularly useful where a quiet effect in wall treatment is desired, and are quite moderate in cost.

Large stocks of white and coloured marbles, in blocks, slabs and scantlings, are held by us at our Hammersmith works and at our Putney Bridge stockyard. We are always glad to quote keen prices for finished work, delivered or fixed complete, upon receipt of drawings.

The advice and assistance of our principals, staff and drawing office, is at the service of enquirers at any time in connection with marble work of quality. It is suggested that our experience and help is of most value at an *early stage* of your decorative marble schemes.

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## SOME EXAMPLES of FINISHED WORK



*Messrs. W. J. Morley & Son, Architects.*

The beauty in simple lines, allied to fine material and workmanship, is well shown in the above illustration of the Anglo-South American Bank, Bradford. The marble panels of Statuary Vein have inlaid borders of Golden Sienna.



*Percy Monkton, Esq., F.R.I.B.A., Architect.*

The panels shown in this view of the Pearl Assurance Offices, Holborn, are in Arni Alto marble, bordered with Swedish Green. Each panel is in four slabs from one block, with the veinings arranged to form a natural symmetrical pattern.



*Messrs. Howell & Brooks, Architects,  
4, Queen Victoria Street, E.C. 4.*

The columns shown in the illustration above, at the Norwich Union Fire Office, London, are in Bleu Belge marble, and are decorative in the best sense of the word. The entablature and balustrades are in Veined Statuary.



*E. Douglas Selway, Esq., A.R.I.B.A., and  
W. Gillbee Scott, Esq., F.R.I.B.A., Architects.*

The view given above shows the marble work executed by us at Messrs. Cory's Offices, London. The marbles employed are confined to two—St. Edouard (warm grey) and Piastrecchia (white with grey stipple veins), an effective combination.

## DECORATIVE MARBLES *for* ARCHITECTURAL WORK

### General Colour Notes

*The Spectrum.*—The colours of the spectrum, produced by splitting up white light into its components, by refraction through a glass prism, are violet, indigo, blue, green, yellow, orange and red.

*Primary Colours.*—Red, yellow and blue.

*Secondary Colours.*—Orange (red combined with yellow), green (yellow combined with blue), violet (red combined with blue).

*Tertiary Colours.*—Russet (orange combined with violet), citron (green combined with orange), olive (violet combined with green).

*Warm Colours.*—Red, orange, yellow and combinations and tones in which they predominate.

*Cold Colours.*—Blue, green, violet and combinations in which they predominate.

*Tints, Shades and Hues.*—Tints are tones produced by adding white to a colour; shades are tones produced by adding black, and hues are tones produced by adding a little of another colour to the original colour.

*Complementary Harmony* is attained by using with one colour, whatever other colour would, if colours mixed as perfectly as light, produce white. As colours do not mix perfectly, by reason of impurities not present in light rays, certain combinations of complementary harmony are not agreeable unless corrected by the juxtaposition of white.

*Dominant Harmony.*—This is achieved by using a shade and a tint of one colour together.

*Analogous Harmony.*—This is produced by using together a tint and a hue of the same colour.

*Contrasted Harmony.*—This is attained by a combination of any contrasting colour or tone with black, white, grey, gold or silver. Forms of colour harmony other than complementary, although pleasing, are apt to convey a sense of incompleteness.

### HINTS ON COLOUR SCHEMES

*With special reference to marble work*

The following notes are intended for general guidance, and should not be taken as hard and fast rules.

Nature affords the best study in colour composition. Note the colours in cloud and sky effects, flowers, autumnal foliage, birds, and insects. It will be noticed that there is very little positively pure colour in Nature. Be equally sparing in the use of vivid colours.

The lightest colours should be applied to the largest surfaces. Darker colours should appear in the lower portions of walls, to avoid a top-heavy appearance. No colour should appear isolated. It is seldom advisable to employ more than three varieties of coloured marble in one composition. Colours that contrast harshly may be blended into harmony by placing intermediate hues, tones, or the neutrals (black, white, or grey) between them. All colours harmonise with white.

The opaque varieties of marbles do not blend well with the translucent kinds; neither do the cold-coloured varieties blend well with those of warm hues. Strongly-marked ribbony varieties need special care to employ successfully. Large slabs of marble often differ widely in parts from small samples. Unforeseen effects from this cause should be guarded against. Very dark horizontal bands should not be introduced at the top of a wall treatment, viz., in cornices or frieze moulds.

Striking contrasts of colour, upon a large scale, should be used with great caution. The use of marbles in which the veinings are large and bold in character, for panels or features of small size, is undesirable.

## Practical Notes

Wall-lining slabs are usually  $\frac{3}{4}$ " thick, and may be highly polished, or egg-shell gloss polished. Brick walls should not be screeded behind marble. An air space of  $\frac{1}{2}$ " should be left between marble and brick, the marble being bedded against plaster dabs only, and cramped to walls with brass wire cramps.

Pavings are usually  $\frac{3}{4}$ " thick, or sometimes 1", and may be finely sanded, finely gritted, or occasionally dull polished, if not to be walked on. Step treads may be  $1\frac{1}{4}$ " or  $1\frac{1}{2}$ " thick, with risers  $\frac{3}{4}$ " thick. Pavings and step treads should be bedded solidly in cement and sand. Risers should be cramped to step cores with brass wire cramps.

Columns may be in single stones (monoliths) or in three equal heights. Mouldings are most successful if of Grecian profile, and should not be executed in certain varieties which, by reason of pronounced figure, destroy the lines of the moulds.

Certain varieties of marble may be sawn into thin slabs to show exactly similar figure in several successive slabs, which may be arranged to form a pattern, in similar fashion to wood veneers.

Polished marbles are primarily suitable, in this country, for interior work. The polish on marble will not stand exposure to the weather. A few varieties of marble retain their colour when used externally, and the use of these for shop-front work is a recent development.

The cheapest form of marble wall lining consists of ashlar slabs in courses from 1' 6" to 2' 0" high, and in stones from 3' 0" to 4' 6" long. Ashlar wall lining may also be arranged in vertical courses. In either case a skirting is necessary, which may be plain, with a small projection. A capping band, or mould, will also be required at top, as dado capping, or frieze mould.

A simple form of panelling is often adopted for marble wall-linings, the panels being either flush or recessed  $\frac{1}{4}$ " behind square-edged styles and rails. Of course, the edges of styles may be moulded, or separate panel moulds or inlay borders introduced, at an extra cost.

Most architectural features may be executed in marble more economically in a boxed form of construction, rather than in the solid. The marble is used as a species of veneer, in thicknesses from  $\frac{3}{4}$ " upwards. Simplicity of design is desirable for execution in marble.

Circular work of any kind in marble is costly, and wreathed or circle-on-circle work still more expensive.

The most inexpensive form of marble floor consists of 12" x 12" squares of black and white marble alternately (or white octagons with black dots), and with borders of black, or white, next walls. Moderately priced floors are also possible in simple patterns formed with rectangular slabs and bands.

The different varieties of marble vary considerably in cost, and the assistance and advice of Fenning and Company will be gladly given on this point, at all times.

## THE USES OF MARBLE

Marble may be successfully employed in many more capacities than commonly supposed. A few uses are suggested hereunder :—

*For Banks, Public Buildings and Business Premises.*—In columns, pilasters, wall linings, architraves, friezes, entablatures, balustrades, staircases and pavings.

*For Church Work.*—In altars, fonts, pulpits, communion rails, rere doses, baldachinos, apse and chancel wall linings, chancel steps and pavings.

*For Shop-Front Work.*—In stall risers, pilasters, fascias, window beds, counter tops and fronts, and lobby pavings.

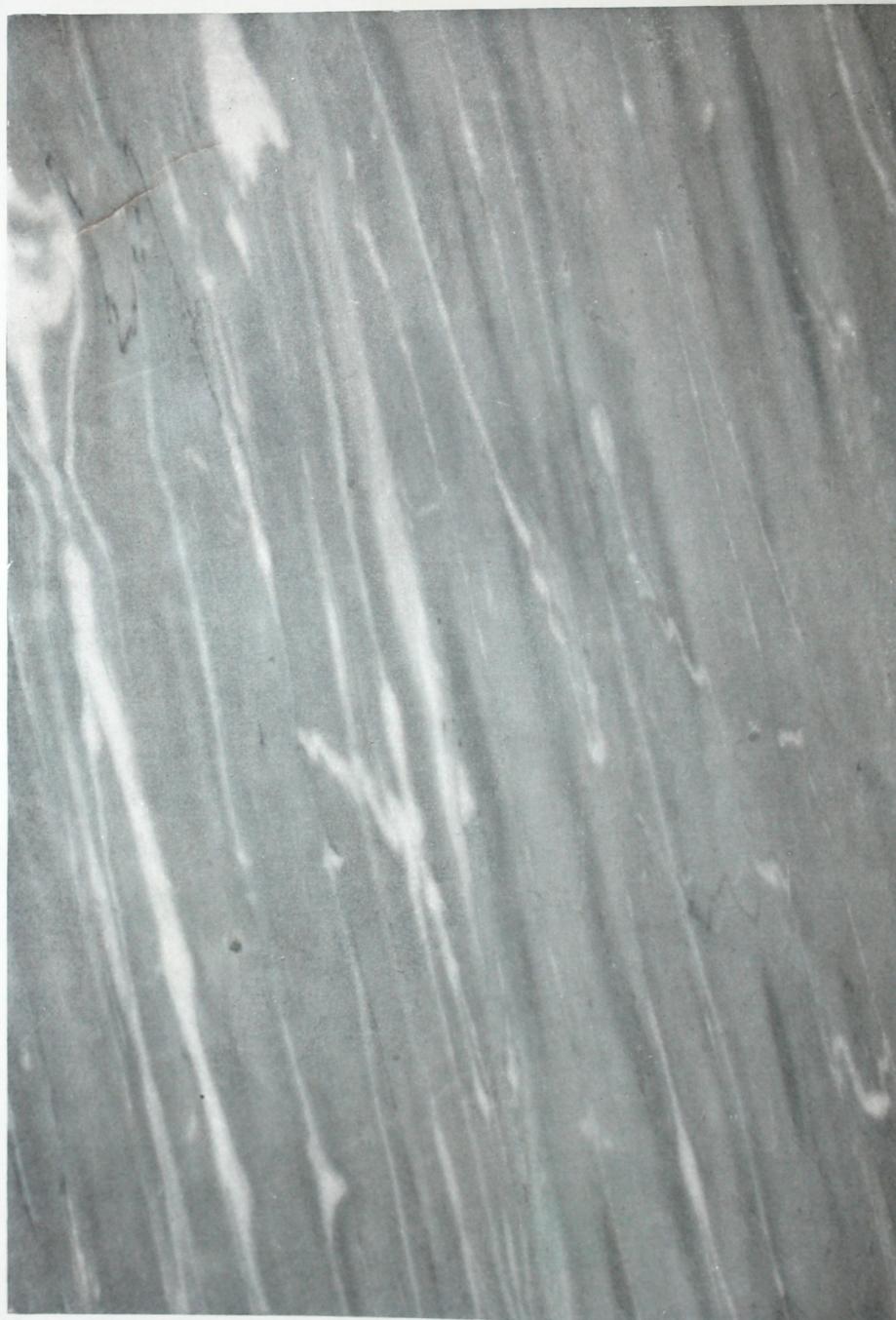
*For Private House Work.*—In chimney-pieces, fireplace slips, hearths, and curbs, radiator casings and tops, skirtings, architraves, entrance steps, window shelves, bath-room wall linings, lavatory tops, staircase treads, risers and strings, corridor and hall pavings.

*For Monumental Work.*—In mural tablets and memorials, inscription and foundation panels, portrait medallions, tombs, mausoleums, grave ledgers and curbs.



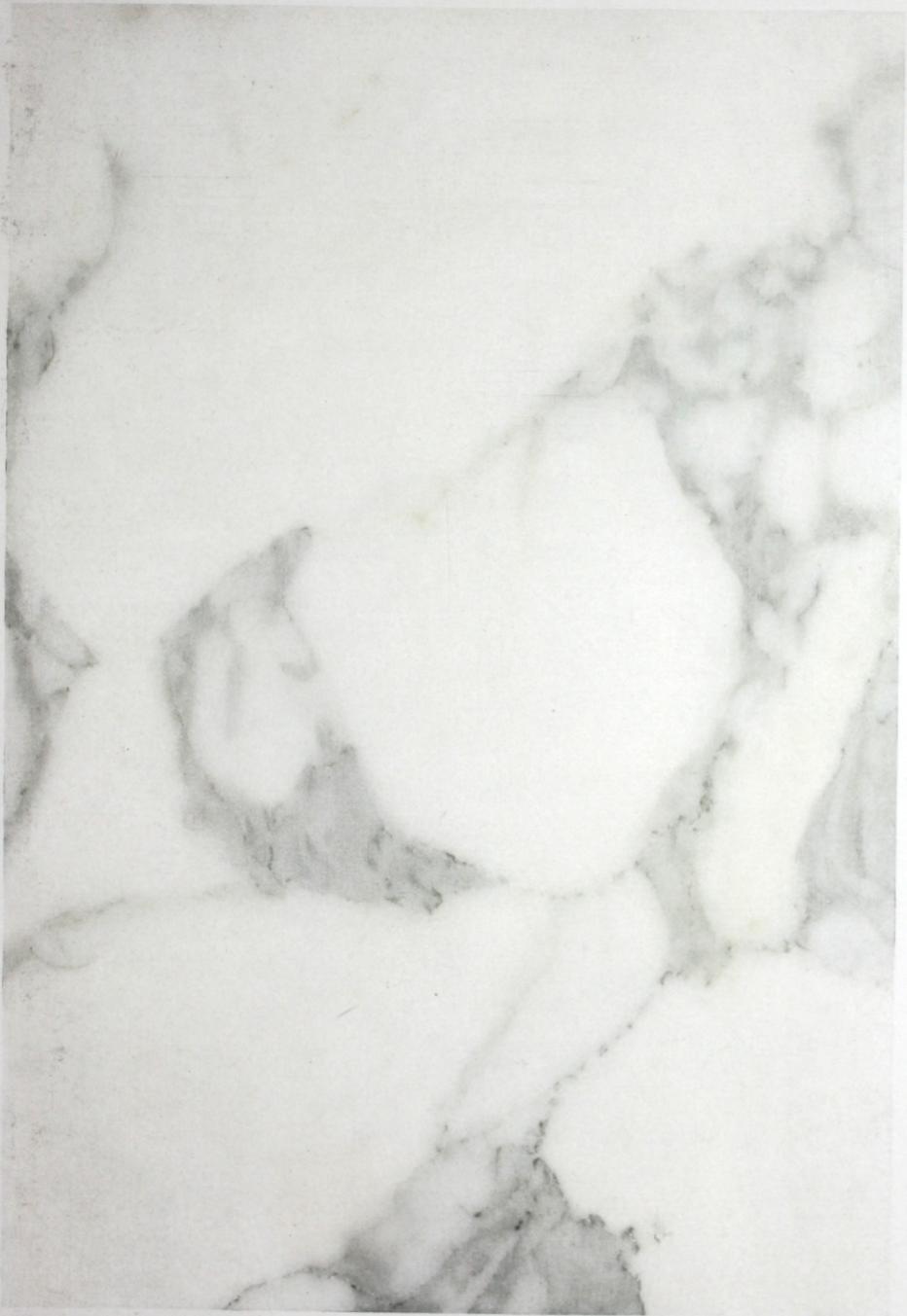
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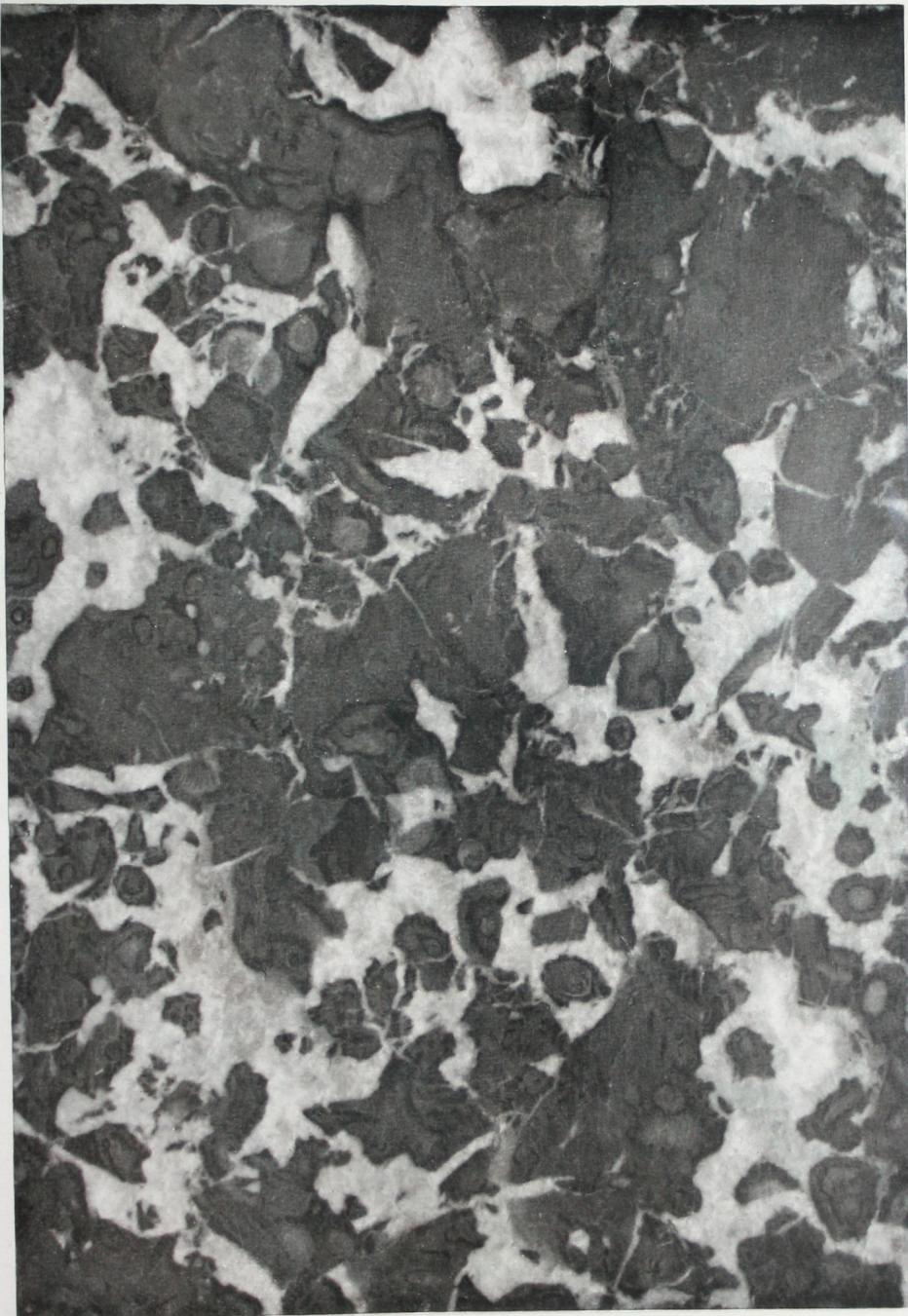
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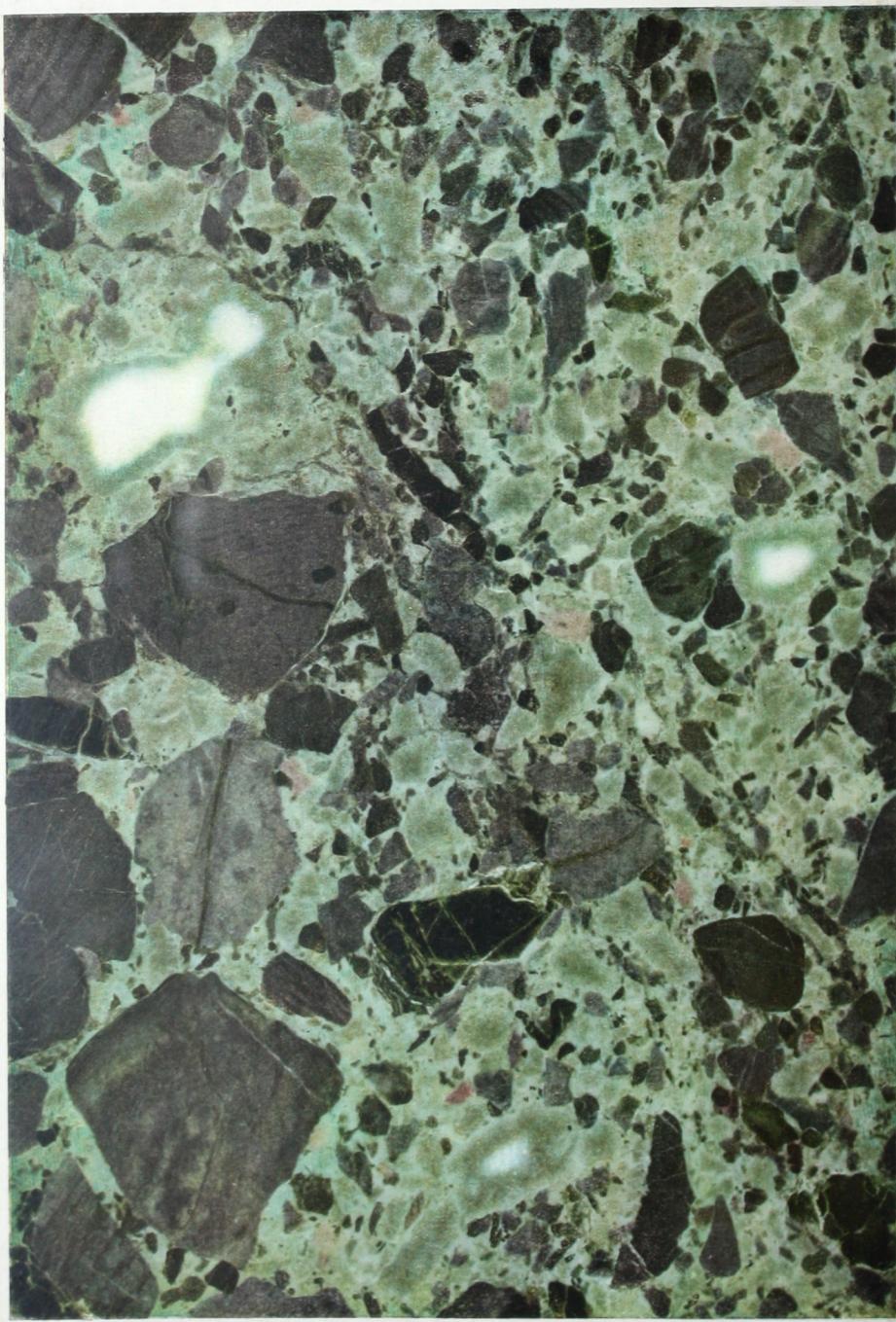
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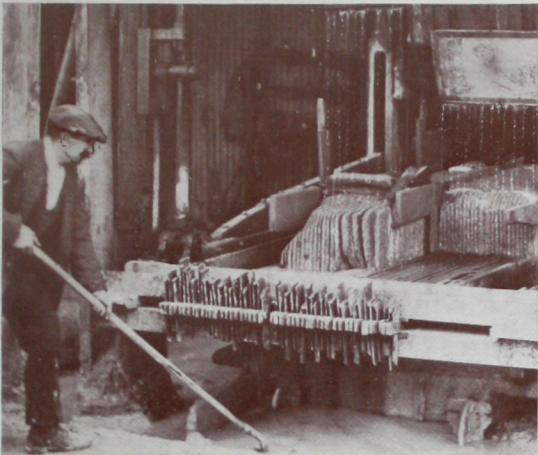
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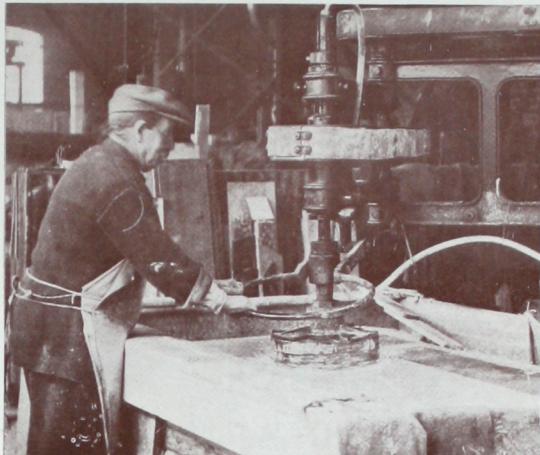
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SOME OPERATIONS *in* MARBLE WORKING



*Slabbing*



*Polishing*

WE extend a cordial invitation to architects, designers and others interested in marble work, to visit our works, stockyard and studio at any time, to see for themselves the stocks we hold, and the operations incidental to the working of marble.

Clients may be assured, when placing orders with us, that the work will be executed in

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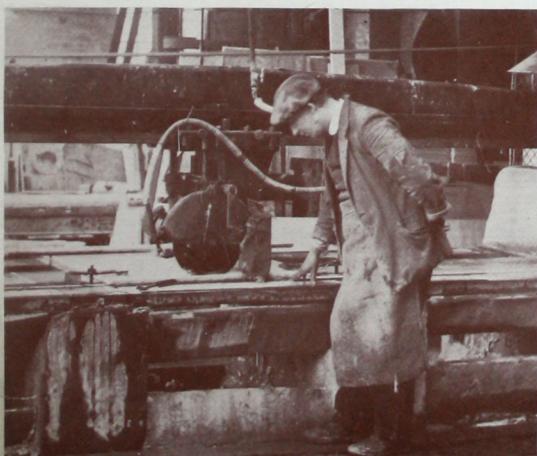


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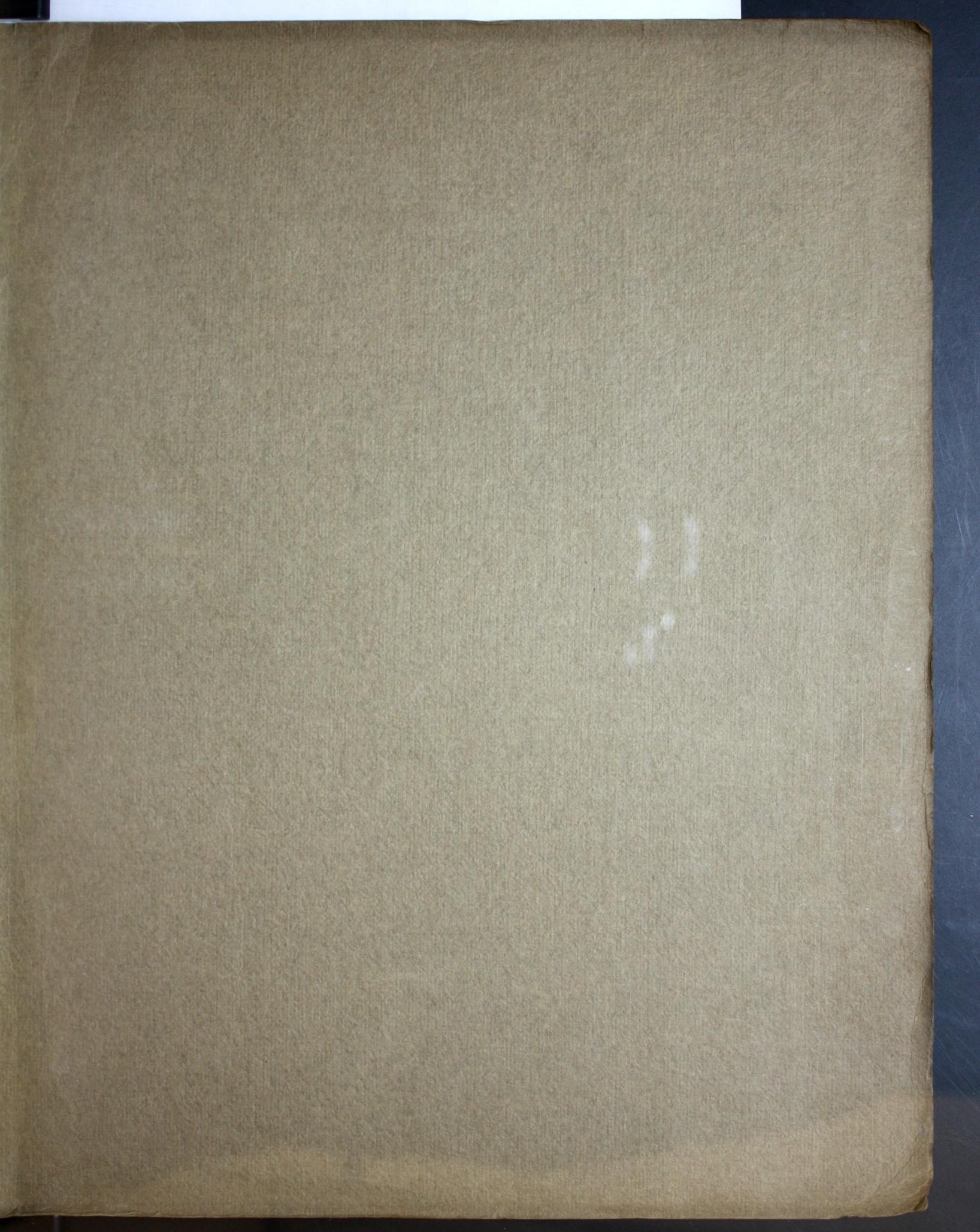


*Cross-cutting*



*Masonry*









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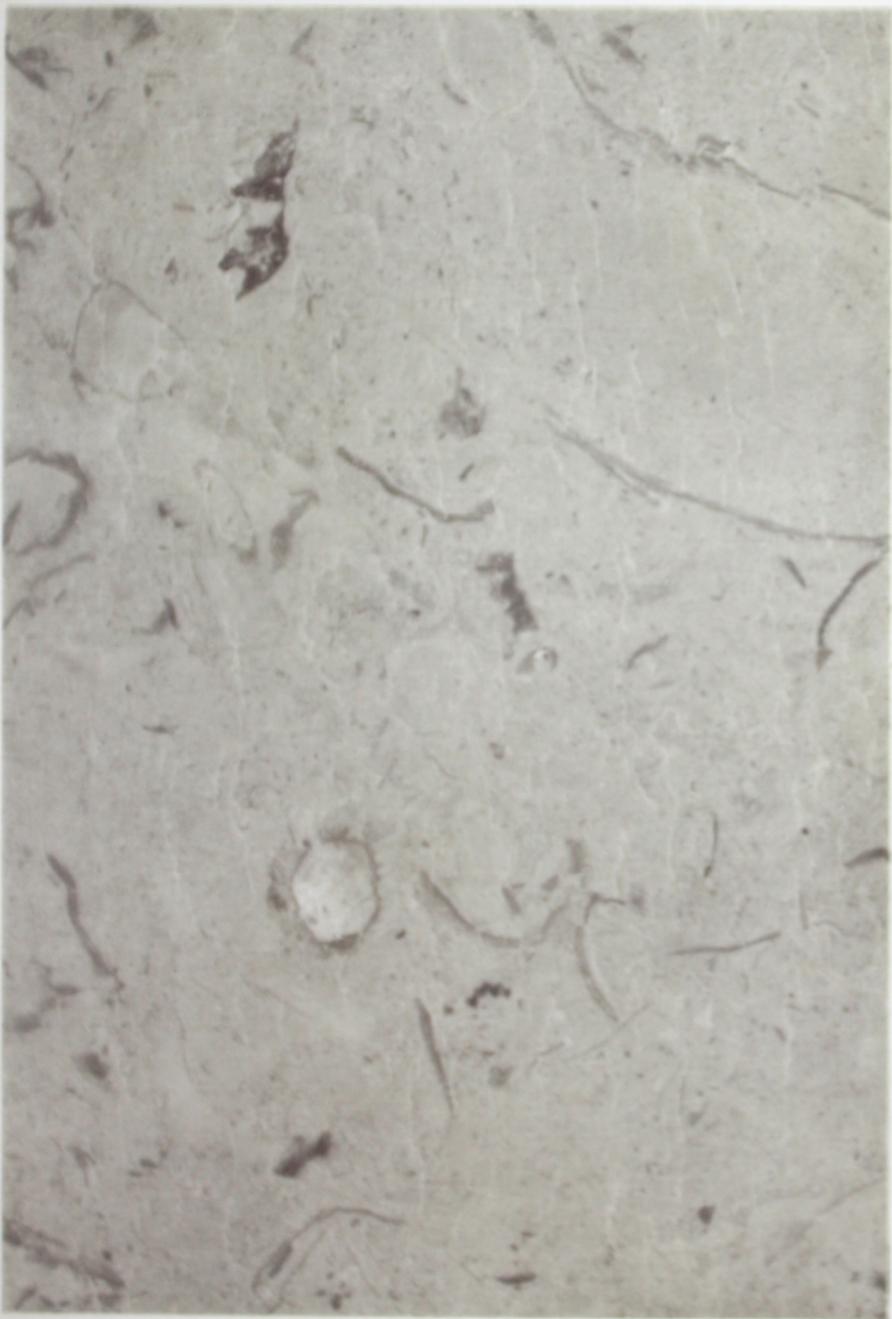
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